

Captivity

A Ballad supposed to be sung by Marie Antoinette During her Confinement

Stephen Storace
(1762-1796)

Affetuoso

My ___ foes pre - vail, my friends are ___ fled, these sup - liant

The first system of musical notation for the ballad 'Captivity'. It consists of a grand staff with a treble clef and a bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: 'My ___ foes pre - vail, my friends are ___ fled, these sup - liant'.

4 hands ___ to ___ Heav'n I spread, Heav'n guard my un - pro - tect - ted ___

The second system of musical notation, starting at measure 4. It features a trill (tr) above the first measure. The lyrics are: '4 hands ___ to ___ Heav'n I spread, Heav'n guard my un - pro - tect - ted ___'.

7 head, ___ A - mid this sad, sad Cap-ti - vi - ty. Vic - tim of

The third system of musical notation, starting at measure 7. It features a trill (tr) above the second measure. The lyrics are: '7 head, ___ A - mid this sad, sad Cap-ti - vi - ty. Vic - tim of'.

10 an - guish and des - pair. How ___ grief has ___ changed thy flow - ing hair, How

The fourth system of musical notation, starting at measure 10. The lyrics are: '10 an - guish and des - pair. How ___ grief has ___ changed thy flow - ing hair, How'.

13

wan thy wast - ed cheek with care, A - mid this sad,

ad lib.

16 *a tempo*

this sad Cap - ti - vi - ty.

tr *tr*

The musical score is for a piece titled 'Captivity'. It consists of two systems of music. The first system starts at measure 13 and ends at measure 15. The second system starts at measure 16 and ends at measure 19. The music is written for a single melodic line (treble clef) and a bass line (bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: 'wan thy wast - ed cheek with care, A - mid this sad, this sad Cap - ti - vi - ty.' There are trills marked 'tr' in measures 17 and 18. The tempo marking 'a tempo' appears at the start of the second system. The first system is marked 'ad lib.'.

2. See Austria's daughter, Gallias's Queen
 With haggard face and altered mien,
 A captive wretch, unknown, unseen,
 Amid this sad Captivity.
 How dread the horrors of this place.
 In every treacherous guard I trace
 The dark design, the ruffian face,
 Amid this sad Captivity.

3. And when my babes lie hushed in sleep
 Their couch in briny tears I steep,
 Hang o'er they forms, and weep
 Amid this sad Captivity.
 Oft, in the dead of slient night,
 I start in frantic, wild affright,
 Whilst ghastly shapes appa; my sight,
 Amid this sad Captivity.

4. Then fancy paints my murdered lord,
 I see th'assasins blood-stained sword,
 The headless trunk, the bosom gored,
 Amid this sad Captivity.
 To Thee, O king of Kings, I cry,
 To Thee I lift the streaming eye,
 And heave the penitential sigh,
 Amid this sad Captivity.

The Hair of this once lovely Woman was of a bright flaxen colour, but three years of sorrow have brought on a premature Old Age. Antoinette is now grey-headed, wan, and wrinkled.

Transcribed from Levy 031.045, unaltered, including above comment.

CHWJA/19/3:29, immediately preceding Queen Mary's Lamentation CHWJA19/3/30.